

Japanese Anime Marketing Strategy in China

Rongtian Zhang

School of Journalism and Communication, Sichuan International Studies University, 400031 Chongqing, China

Abstract. This study primarily explores the marketing strategies of Japanese animation in the Chinese market. Japanese animation has a vast audience in China. Since China's reform and opening up in the last century, Japanese animation has been extensively introduced to the Chinese market, nurturing a large community of fans since then, laying the foundation for the formation of a massive audience of animation enthusiasts today. With the rapid development of the Japanese animation market, Japanese animation, with its unique style, storylines, and production techniques, has attracted a large number of Chinese viewers. Examples include the widely known "Naruto" "One Piece" and "Detective Conan". To better expand the share of Japanese animation in the Chinese market, Japanese animation companies have adopted a series of effective marketing strategies, including leveraging Japan's cultural soft power, collaborating on Internet platforms, diversifying promotional methods, partnering with local enterprises, and emphasizing derivative product development. These strategies have contributed to the exportation of Japanese animation. In conclusion, this paper summarizes the successful experiences of Japanese animation in the Chinese market and provides an outlook for the future.

1 Introduction

Japan anime formed in 1917, with European and American countries compared to anim, Japanese anime is more combine reality and imagination with the emotions of the characters. Anime such as "Celestial City" and "Spirited Away" explore themes such as humanity while satisfying audiences' enjoyment of the plot.

With the acceleration of globalization, Japan and China are both East Asian countries, and there have been many connections between the two countries in history, which makes Japan anime right China's export is very frequent. China, as the largest anime market one of them, Japanese anime demand is also increasing year by year. This article will explore Japanese anime China's marketing strategy, and analyze factors and possible problems.

2 Background of Japanese domestic market and Chinese market

Japanese animation took shape the period of Japanese animation was very early, starting from 1959 when Japan exported "The Legend of the White Snake" and "Young Sarutobi Sasuke" to the United States. Japan has truly emerged in the international perspective. Show one's abilities with Japan the animation is unceasing. In recent years, the Japanese domestic market has become saturated. In 1996, the circulation of Japanese manga reached its peak, with 1.2 billion people in Japan publishing 1.7 billion copies of manga. The total annual

sales of books and periodicals were 2.5 trillion yen, while manga magazines and single-volume books accounted for 550 billion yen, accounting for 22% of the total national circulation [1]. And due to the economic crisis in 2007, the Asian Prospect Strategy Conference "Commission introduced the 'Japan Cultural Industry Strategy'" [2]. accelerating the export of Japanese animation industry, making Japanese animation images become the international fashion that people pursue, and setting off a wave of animation enthusiasm worldwide.

According to statistics, the number of pan 2D users in China reached 460 million in 2021 [3]. However, in the 10 years after 2006, Chinese animation the import dependence is over 100% and the export dependence is close to 50% [4]. However, Chinese animated films policy-like due to the limitations of the market, the themes of high-quality animation are often very limited, whether in terms of content or have a purpose very traditional. In recent years, China's most of the high-quality animation 3d animation is mainly completed by 3d modeling. Compared with the 2d animation that Japan is good at, 3d animation lacks the tension of characters and is difficult to imitate Japan's style. Anime style shows the emotions of the characters to the fullest.

Therefore, due to the start of Chinese animation large market and potential users, Japanese anime China's export advantage is huge and necessary.

3 Soft power of cultural export

Cultural soft power Application For animation marketing is extremely necessary. Culture soft power each element

Corresponding author: b20160902203@stu.ccsu.edu.cn

in the animation provided unique connotation and value help them clarify their brand image and market positioning, thereby better attracting audiences and bringing more business opportunities and market share.

Japan's indigenous culture began in the Tang Dynasty of China, absorbing Tang culture and evolving over history to create its own unique Japanese culture and tea ceremony culture. These two cultures embody the unique aesthetic, thinking style, and philosophy of life of the Japanese people, and are reflected through architecture, clothing, etiquette, and other aspects. Since the beginning of the Meiji Restoration in Japan, Japan has learned from the West, and its indigenous culture has been integrated with Western culture. In this process, Japan's own modern culture emerged. It is a unique culture that combines traditional indigenous culture with Chinese Confucianism, Indian Buddhism, and European and American civilization in a unique geographical environment. In the process of integration, it fully absorbs the strengths of each school, discards the weaknesses of other cultures, and gradually develops under the concept of adhering to tradition while actively absorbing and blending them together [5].

On April 28, 2006, Japanese former Foreign Minister Aso Taro delivered a speech entitled "New Ideas of Cultural Diplomacy" and proposed that attention should be paid to animation and so on popular culture [3].

3.1 Dressing doll

In the anime "Dressing Dolls", the protagonist's job is to make traditional dolls to meet the needs of various festivals. The heroine is a fashion-loving cosplay enthusiast, and the two gradually become together due to various coincidences. This anime combines traditional Japanese doll culture with new-age cosplay culture, aiming to promote the wonderful chemical reaction of old and new cultural collisions. It is this clever marketing approach that can make young people shine, making Japanese anime widely spread among young people.

3.2 Naruto shippuden

But in anime "Naruto", the Japanese animation industry has used its abundant imagination to present a complex ninja world to viewers and readers. Not only is the well-known character Naruto determined to forge ahead despite any hardships, he also adheres to his own "ninja code". As a powerful member of the village, Uchiha Itachi also holds the dual identity of a spy, and throughout his life he has been burdened with the responsibility of killing his entire clan in order to protect the village from invasion. Rebel endure stigma [6].

It is precisely these unique characters that create a unique ninja world, allowing the audience to appreciate the exciting plot while unconsciously accepting Japanese culture, including but not limited to Japanese ramen culture, Japanese ninja culture, and so on.

Japanese anime emphasizes the commonality of cultural core focuses on expressing the common warmth

of human emotions, and is known for its exquisite characterization. Japanese anime has never given up showing Japanese elements and spreading national culture, such as Japanese anime realism the exquisite, aesthetic, feminine, and delicate artistic style, with the beauty of "mourning", contains the spirits of loyalty, courage, righteousness, courtesy, honesty, restraint, and benevolence, fully embodies the cultural characteristics of the Japanese nation, and shows a rich and three-dimensional image of Japan to the world [7].

Japanese anime knows marketing through the advantages of Japanese culture has gradually changed the Chinese people's impression of Japan since World War II, and has made Chinese people more willing to accept anime from Japan.

4 Platform cooperation

Japanese animation and Chinese video websites have frequent cooperation, bilibili take for example. This is the largest 2D community website established in mainland China mainly sharing video content, it was initially one of the first domestic bullet screen video websites that mainly provided Japanese animation and manga related content [8]. After its listing in the United States in 2018, it built a huge second dimensional empire and consolidated its position. At the beginning of its creation, Bilibili targeted its audience towards young people. According to the TRUTH database, Bilibili's audience was mainly under 24 years old, making it one of the most favored communities among young people in 2017. According to the Q2 financial report of Bilibili in 2018, Bilibili has a monthly active user volume of up to 85.04 million, with users aged 18-35 accounting for 78%. According to the 2019 Bilibili report data, the proportion of users born in the 1990s and 2000s was as high as 72.26%, with users under the age of 24 accounting for 38.51% and users aged 25-30 accounting for 33.75%. It can be seen that the audience of Bilibili tends to be younger [9].

This kind of anime website is from Japan animation provided of a wonderful opportunity. In the bilibili watch anime there are not only profit models that require members to watch, but also "The exclusive new series contracting plan" calls on users with financial ability to contract their favorite new series, in order to replace the revenue from advertisement. This is actually a disguised exploration of fee-based services, and from the results it seems that users are not opposed to it. For example, within a week after the release of anime Fate Stay Night, the number of video views reached 2.59 million, and the number of contractors was 14,834 [10]. Bilibili as a video website, it supports and encourages users to create and submit videos themselves. Such secondary creation behavior provides a certain degree of publicity for Japanese anime, and the style of secondary creation can resonate with Chinese audiences better. The recognition of the audience will also bring benefits to the creators, and such diversified profit models make it possible for bilibili mutual benefit and reciprocity with animation

producers has led to a virtuous cycle of Japanese animation exports to China.

However, it should be noted that in China, under the protection of intellectual property rights, animation products the protection is seriously insufficient and the policies are not detailed enough. The piracy problem in China has become animation industry a huge obstacle to innovative development. On the one hand, there is a lack of awareness of intellectual property rights, and on the other hand, there is lax enforcement of pirated products. Some simple surprise inspections cannot achieve fundamental results. Original animation for those who invest in the industry, the labor and funds they have invested will be dealt a devastating blow due to this behaviour [11]. On niche video websites, there are still many pirated videos, and even the update frequency is faster than genuine animation website Japan, animation export this must be taken into account to reduce losses caused by piracy issues.

5 Derivative commodity

To further expand Japan anime right China's export, creating derivative products has become Japanese animation marketing a new step in the strategy. Anime related the products are mainly borrow animation of the original content, such as books and audio-visual products. Derivative products are products that anime image as a trademark, it should be fully explored anime image humanistic value and brand value, such as toys, etc. [12].

For example "The Battle of Sealing Spells" has been extremely popular since 2018, with sales of the manga exceeding 60 million copies as of September 2021. In 2024, a game of the same name will be launched on gaming websites, which will primarily rely on its high popularity to generate revenue as a derivative product.

5.1 Sell copyright

Currently, the annual sales of assembled models alone in China can reach 10 billion yuan, accounting for 33% of the total sales of the toy market, and this share is still growing [13]. Japan animation through the way of selling copyrights allows children to feel the charm of the characters while playing, and then to learn about

Japan. The emergence of animation goodwill and promote consumption.

After the widespread popularity of works such as Yu-Gi-Oh! and Pokémon, Japan has introduced a wide variety of derivatives such as video games, card games, and toys, which have enriched international animation market and its in anime the characters have also become ubiquitous popular virtual idols on the streets and alleys [14]. In China, products involving the second dimension are very common. Whether in large shopping malls or small shops near schools, cheap and small media such as backpacks, cards, and brooches are printed with Japan on them anime characters this form is very popular among young people and easy to collect. However, due to policy restrictions, China cannot sell adult comics like Japan, including animation. Coupled with this niche area, teenagers' animation the revenue is lower than that of Japan.

5.2 Delegating the right of selling

Low-cost small toys are mostly produced in China and licensed by JapanipThen sell them, while for higher-end goods such as anime figurine additional value and high-tech work such as cosmetics and clothing are produced in Japan and shipped to China, where they are sold by various distributors. Most of these products are expensive, costing hundreds or even thousands of yuan.

The more common sales method is for the surrounding physical stores and online platforms. Large-scale peripheral stores not only sell anime books, posters, character models, learning and daily necessities, as well as game consoles and related accessories, in anime COS props, clothing, and even customized services. The Cos clothing mentioned above is imitated by anime enthusiasts anime characters the clothes they wear.

There are often large comic conventions in developed cities in China, as anime fans the gathering place where a large number of young people gather to exchange experiences and culture is considered a second dimension break the dimensional barrier enter the three-dimensional existence. The Figure 1 is the profit model of the Japanese animation industry, which clearly shows the operation process of Japanese animation [15].

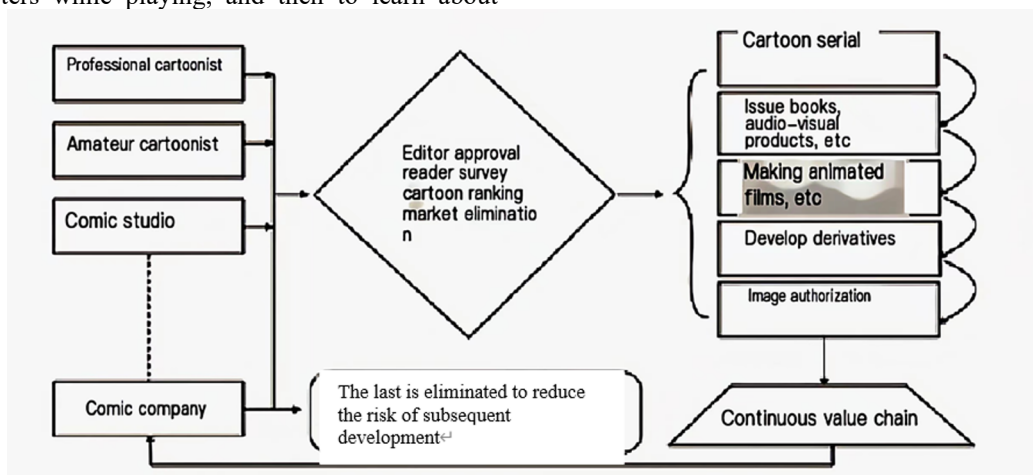


Fig.1 Japan animation industry profit model [15]

Thus, derivative products and Japanese animation complements each other it not only makes young people spontaneously gather or collect and love Japanese animation culture and also for Japan. Animation provided more funds are available to support its development.

6 Conclusion

Japan animation industry the formation of early, mature technology, due to its local geographical constraints, the market is saturated quickly, animation export it is extremely urgent, and China is the largest long import therefore, Japan exports a large amount of anime is It's necessary.

Due to policy and technical constraints, China's innovation in themes is not enough, and its influence is not wide enough. Japan if animation to maintain output in the future, it is necessary to avoid ancient themes that China is good at, and move towards the future, science fiction and other direction sexual tension; extension creates an ingenious combination of imagination and human nature in animation. At the same time, Japanese animation for the sake of to expand influence, it is also necessary to actively communicate with derivative product manufacturers to increase Japanese animation derivatives the market share of the commodity.

In the third decade of the 21st century, China anime field is also catching up with Japanese animation to narrow the technological gap. Japanese anime technically, it is necessary to continuously improve in order to expand the export of anime to China.

Due to the fact that China's mainstream video platforms and TV stations do not broadcast or rarely broadcast anime from Japan, if Japan wants increase the export of animation it is also necessary to strengthen cooperation with more video websites to expand Japanese anime popularity.

In general, the marketing of Japanese animation in the Chinese market is undoubtedly successful. It not only entered the Chinese market around the 1980s, but also cultivated a large number of Japanese anime fans in the early years, and changed the Chinese stereotype of Japanese people. In the later period, with the development of globalization, Japan attracted more young Chinese with its excellent technology and strong cultural soft power. With the development of the times, Japan still needs to adapt to globalization, seize the opportunity of the times, and further expand its market share in China.

This paper still has some shortcomings in research. In fact, the marketing strategy of Japanese animation includes many aspects, including but not limited to celebrity endorsement, collaboration with physical stores, and localization measures for animation. This paper only covers a small part of the marketing strategy of Japanese animation in China. In future research, due to the early data of relevant literature, it is impossible to illustrate the changes of Japanese animation around 2020, including the base number, audience preferences, style changes, etc. These data reflect the trend of Japanese animation to

a certain extent. Using software to collect questionnaires to obtain information will continue to help in future research on its marketing strategy. It can not only summarize the strategic changes over decades but also give appropriate suggestions for the new era.

References

1. X. Zhang, Eur. Phoe. Week, 6 (2006)
2. 2022 China Second Dimensional Content Industry White Paper, August 5: (2022), <https://www.cninsights.com/html/news/d/689.html>
3. X. Zuo, Dalian Uni. Tech, (2019)
4. G. Rui., J. Chi. Rad. Tele, 11 (2020)
5. Y. Cai, Shandong Uni, (2013)
6. T. Zhao, Mov. New Work, 3 (2017)
7. X. Du, J. Fujian Nor. Uni, 6 (2015)
8. P. Gao, Jiangxi Uni. Fina. Eco, (2020)
9. BeepOh, Bilibicompany Company Quarterly Financial Report released, <http://ir.bilibili.com/financial-information/quarterly-results/>
10. K. Yu, You. J, 14 (2016)
11. J. Lu, Jilin Uni, (2009)
12. J. He, J. Liu, Conte. Fil, 7 (2009)
13. H. Li, Y. Li, H. Meng, Busi. Tim, 27 (2008)
14. X. Cheng, Shandong Uni, (2016)
15. J. Wang, L. Mei, K. Xie, Econo. Geo 28, 1 (2008)